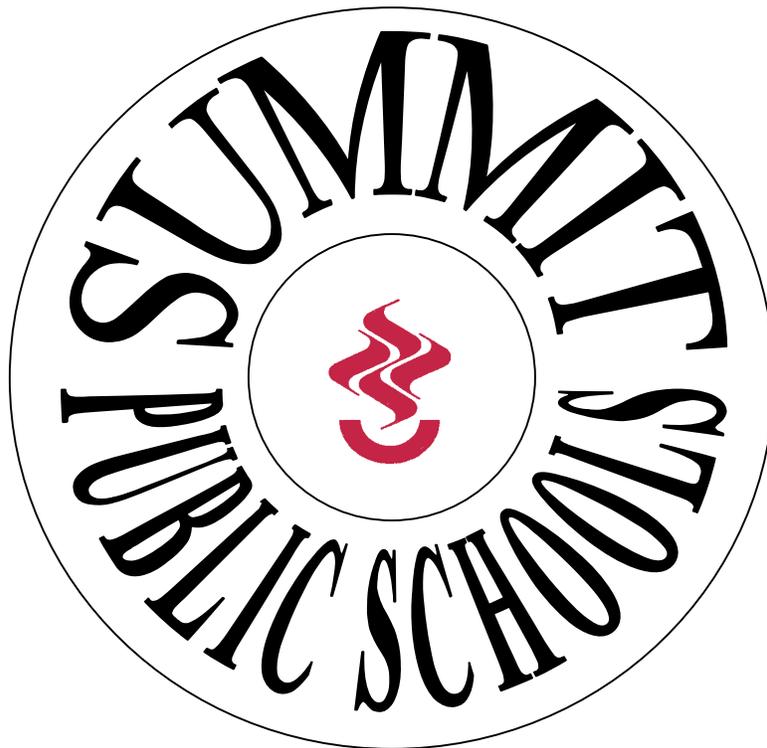


COURSE OF STUDY



**Summit Board of Education
14 Beekman Terrace
Summit, NJ 07901**

Music Theory Grades 10-12

July 2008

SUMMIT PUBLIC SCHOOLS

Summit, New Jersey

Course of Study

HIGH SCHOOL MUSIC THEORY

School.....Summit High School
Department.....Music and Theater
Length of Course.....Full Year
Credit.....5.0
Grade Level.....10 - 12
Prerequisite..... Teacher recommendation
Date.....July 17, 2008

High School Music Department Philosophy

The study of music contributes in important ways to the quality of every student's life. Every musical work is a product of its time and place, although some works transcend their original settings and continue to appeal to humans through their timeless and universal attraction. Through singing, playing instruments, and composing, students can express themselves creatively, while knowledge of notation and performance traditions enables them to learn new music independently throughout their lives. Skills in analysis, evaluation, and synthesis are important because they enable students to recognize and pursue excellence in their musical experiences and to understand and enrich their environment. Through understanding the cultural and historical forces that shape social attitudes and behaviors, students are better prepared to live and work in a multicultural society. Every course in music, including performance courses, should provide instruction in creating, performing, listening to, and analyzing music, in addition to focusing on its specific subject matter.

I. RATIONALE, DESCRIPTION, AND PURPOSE

Music Theory is a full year course, and is the prerequisite for taking the Advanced Placement Music Theory Course. It is designed to give high school musicians an opportunity to dramatically expand their musical understanding. Skills ranging from basic note reading and part writing to sight-singing and aural recognition comprise the bulk of the curriculum. In addition, students will study and listen to various styles of music and understand their historical significance. This course will focus on the formal aspects of music, and will ask students to apply the knowledge learned to analyze, listen, and read and compose music.

While there is no prerequisite for taking music theory a basic knowledge, and interest in music is highly recommended. Homework assignments will include: sight-reading exercises; written assignments from the textbook, worksheets on related topics; and composition projects. Dictation and sight-reading quizzes will be given once a week and chapter tests will be given upon the completion of each chapter.

II. OBJECTIVES

The district objectives are aligned with the New Jersey Core Curriculum Content Standards, Music Theory students will:

A. Demonstrate satisfactory musical literacy skills (key signatures, clefs, and other musical nomenclature).

NJ Visual and Performing Arts Core Curriculum Content Standards 1.1.1.3

B. Use and interpret the language of diatonic harmony.

NJ Visual and Performing Arts Core Curriculum Content Standards 1.1,1.2, 1.3

C. Write four part music, utilizing traditional eighteenth-century voice-leading procedures.

NJ Visual and Performing Arts Core Curriculum Content Standards 1.1,1.2, 1.3

D. Develop critical listening skills and demonstrate aesthetic awareness in music (including critique, both written and aural)

NJ Visual and Performing Arts Core Curriculum Content Standards 1.1,1.3,1.4

E. Understand and critically analyze the following musical styles and eras: Renaissance, Baroque, Classical, Romantic, Contemporary, Jazz, and Multi-cultural Roots

NJ Visual and Performing Arts Core Curriculum Content Standards 1.1,1.4,1.5

F. Demonstrate knowledge of musical form and structure.

NJ Visual and Performing Arts Core Curriculum Content Standards 1.3

G. Understand and critically analyze the life and cultural/social influences upon the composers of the works studied at an advanced level

NJ visual and Performing Arts Core Curriculum Content Standards. 1.4,.1.5

III. CONTENT, SCOPE AND SEQUENCE

The Summit Music Department recognizes the diversity of our student population. Students' backgrounds as well as a range of multicultural experiences are embraced and actively related to classroom activities within the total music program.

Knowledge of cognitive styles and readiness levels provides for flexibility in expectations. Differentiated instruction allows our diverse students to be consistently challenged.

Music Theory students will advance in:

A. Fundamentals of Music Literacy.

1. Clef reading: treble, bass, and grand staff
2. Basic musical notation: notes, rests, stem direction, accidentals, etc.
3. Basic rhythmic concepts: Meter and rhythm
4. Tempo markings and dynamic/articulation markings:

B. Scales and Key

1. Understand and be able to write and sing all major and minor scales (including all 3 minor varieties).
2. Write all major and minor keys: Include relative and parallel Keys.
3. Understand the circle of fifths:

C. Intervals and their inversions.

1. Identify the “species” and “quality” of the following intervals:
 - a. Melodic and Harmonic
 - b. More than an octave
2. Find the inversion of any interval
3. Aurally identify and sing the major/minor intervals.

D. Diatonic Triads

1. Identify all scale degrees (major and minor) and be able to construct the triads formed on each scale degree.
2. Construct the four types of triads (major, minor, augmented, diminished) on any pitch, as well as write the 1st and 2nd inversion of each.
3. Write and understand figured bass and Roman numeral analysis.
4. Label triads with Roman numeral notation
5. Aurally identify and be able to sing triads and inversions.

E. Harmonic Progression

1. Write and explain simple diatonic progressions in root position.
2. Show the function of all diatonic triads.
3. Understand and be able to properly use chord inversions into progressions.
4. The Dominant Seventh Chord.
 - a. Understand, and be able to use the V7 chord properly in written progressions as well as recognize it aurally.
5. Cadences
 - a. Understand, and be able use all of the cadential types to end simple phrases.
 - b. Use 6/4 chords in their prescribed manner.

F. Four-part voice leading

1. Write, and be able to sing, harmonic progressions in a four voice setting using

practical ranges, proper voice leadings (parallel, oblique, and contrary motion).

2. Apply the “rules” of eighteenth century voice-leading conventions.
3. Use, understand, and identify non-chord tones in compositions and various examples.

G. Seventh chords.

1. Understand and be able to use the Leading-tone seventh chord in progressions.
2. Understand and be able to use the non-dominant seventh chords in progressions.

H. Secondary Dominant Chords.

1. Use and understand secondary dominant and leading tone chords in harmonic progression.
2. Use and understand altered ii and IV chords, Neopolitan chord and Picardy third chords in harmonic progressions.

I. Modulation

1. Write and be able to recognize (both aurally and visually) chord progressions that use pivot chords and chromatic modulations.

J. Form ,Analysis, Musical History, World Music

1. Identify, (both visually and aurally) and be able to explain various forms on music (ie. Binary, Rondo, Strophic, Theme and Variations, etc).
2. Understand and explain stylistic traits of various musical genres(ie, Sonata, Concerto, Opera, Art-Song, Symphony).
3. Understand and Identify the major musical characteristics and approximate dates of the musical time periods.
4. Explore music from various countries and understand how it affects “American” music.
5. Identify various contemporary (Rock, Jazz, blues, etc) music styles and their history.

IV. INSTRUCTIONAL TECHNIQUES

The instructor may utilize any of the following methods and techniques to best accomplish the course objectives therefore allowing for each student to be provided with challenging work based on his or her own readiness level and learning style. A recently installed music technology MIDI lab will be an integral part of the theory classes. Complete with 12 student stations, each station has a digital synthesizer (keyboard), computer with various music software programs (Sibelius 3, Smart Music, and Auralia). While the computers will help students enhance their compositional skills through Sibelius, traditional pencil and manuscript exercises are required. These exercises will include but are not limited to the realization of a figured bass and Roman numeral

progression, composing a bass line for a given melody, and composing pieces with specific and creative compositional guide-lines. Each student has access to the lab during the school day and can work on compositional techniques and ear training in an independent setting. The needs of diverse learners are met through the following:

A. Presentation of music concepts through:

1. Visual examples
2. Aural perception exercises
3. Demonstration
4. Lecture
5. Performance and critique of compositions

B. Reinforcement of musical concepts through:

1. Written Homework/Classwork
2. Aural homework/Classwork
3. Use of Midi lab as explained above.

C. Analysis and discussions of advanced instrumental nuances

1. Listening exercises
2. Projects.

V. EVALUATION

Students will be evaluated by the following methods:

- A. Individual Homework
- B. Written assessments (Tests, quizzes, mid-term, and finals)
- C. Participation in class projects
- D. Teacher observation of:
 1. Quality homework turned in a timely manner.
 2. Improvement in aural dictation exercises.
 3. Proper classroom etiquette.
 4. Actively participating in classroom discussions.

Appendix

NJ Visual and Performing Arts Standards:

1.1 Aesthetics: All students will use aesthetic knowledge in the creation of and in response to dance, music, theater, and visual art.

1.2 Creation and Performance: All students will utilize those skills, media, methods, and technologies appropriate to each art form in the creation, performance, and presentation of dance, music, theater, and visual art.

1.3 Elements and Principals: All students will demonstrate an understanding of the elements and principles of dance, music, theater, and visual art.

1.4 Critique: All students will develop, apply and reflect upon knowledge of the process of critique.

1.5 History/Culture: All students will understand and analyze the role, development, and continuing influence of the arts in relation to world cultures, history, and society.

Music Theory

Correlated standards on July 17, 2008